

Act the First. Scene the First.

A village among the Kaatskills. Village Inn, with the sign of George Third. Time, Autumn, 1763. Mid-day. Male and female villages, with rakes, scythes, and other implements of husbandry, some at table drinking.

Pastorale Allegretto.

The musical score is for a piece titled "Pastorale Allegretto" in G major (one sharp) and 6/8 time. It consists of five systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first measure of the treble staff has a "gva" (grace) marking above it. The first measure of the bass staff has an "fp" (fortissimo piano) marking below it. The first system ends with a "p" (piano) marking above the treble staff. The second system continues the piece, with "Ped." (pedal) and "*" Ped. markings below the bass staff. The third system includes an "f" (forte) marking above the treble staff. The fourth system ends with a "dim." (diminuendo) marking above the treble staff. The fifth system begins with a "p" (piano) marking above the treble staff and an "mf" (mezzo-forte) marking above the bass staff. The score features a mix of eighth and sixteenth notes, often beamed together, with a steady accompaniment pattern in the bass line.

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The key signature is two sharps (F# and C#). The tempo is 3/4. The lyrics are: sing - ing mirth and danc - - - ing With. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with a melody of eighth notes. The piano part has a *mf* dynamic marking.

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Continuation of the musical score. The key signature is two sharps (F# and C#). The tempo is 3/4. The lyrics are: sing-ing mirth and danc - - - ing... The. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with a melody of eighth notes. The piano part has a *mf* dynamic marking.

Continuation of the musical score. The key signature is two sharps (F# and C#). The tempo is 3/4. The lyrics are: sing-ing mirth and danc - - - ing... The. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with a melody of eighth notes. The piano part has a *mf* dynamic marking.

Sum - mer has fa - ded, fa - ded fast a - way... And Au - tumn is ad -

Sum - mer has fa - ded fast a - - way... And Au - tumn

Sum - mer has fa - ded fast a - - way... And Au - tumn

Sum - mer has fa - ded fast a - - way... And Au - tumn

Ped. * Ped. * Ped. *

- van - cing, is ad - van - cing... Then we'll en - joy it while we may, en -

is ad - - van - - cing... Then we'll en - - joy it

is ad - - van - - cing... Then we'll en - - joy it

is ad - - van - - cing... Then we'll en - - joy it

Ped. * Ped. * Ped.

* Fed. *

th sing ing

Five-part vocal setting with piano accompaniment. The vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) enter with the word "danc" in measure 1, marked *f*. They then hold the note while the piano accompaniment plays a rhythmic pattern. In measure 5, the vocal parts enter with "ing." marked *p*. The piano accompaniment continues with a similar pattern. The score includes dynamic markings *f*, *dim.*, and *p*. The piano part features a *sf* (sforzando) marking in measure 1 and a *fp* (fortissimo piano) marking in measure 5.

Piano accompaniment for the first system, featuring a continuous rhythmic pattern in the right hand and a more complex, syncopated pattern in the left hand. The score includes dynamic markings *f* and *dim.*.

ANNA.

Two-part musical score for Anna's part and piano accompaniment. Anna's part begins with the lyrics "Then gather a - - round the vil - lage green, And" in measure 1. The piano accompaniment features a *pp* (pianissimo) marking in measure 1. The score includes dynamic markings *pp* and *f*.

join the glad - some, join the glad-some chorus Let joy on

ev - 'ry face be seen While Au-tumn still reigns o'er us, while

Au - tumn still reigns o'er us Let joy on - ev - 'ry face be seen While

a piacere.

Au - tumn still reigns o'er us, while Au - tumn still reigns o'er

a piacere.

*a tempo.***CHORUS.**

us. is dye - - - ing....

CHORUS. is dye - - - ing....

The for-est its leaves in the rain - bow is dye - - - ing.... The

a tempo.

cresc. *f* *ff* *sf*

ped.

are re - ply - - ing The riv - er in

are re - ply - - ing

hills to our ech-oes of joy are re - ply - - ing

hills to our ech-oes of joy are re - ply - - ing

ANNA *mf* *pp*

con-cert is sing - - - ing.

pp

Ped. *

Detailed description: This system contains the first two measures of a musical piece. The vocal part (top staff) begins with the lyrics 'con-cert is sing - - - ing.' The piano accompaniment (bottom staff) features a series of chords in the right hand and a melodic line in the left hand. The key signature is A major (three sharps). The dynamic marking *pp* (pianissimo) is present. A pedal point instruction *Ped.* with an asterisk is located below the piano part.

p

We will mer-ri-ly mer-ri-ly dance till the set - ting sun sinks to

p

We will mer-ri-ly mer-ri-ly dance till the set - ting sun sinks to

p

We will mer-ri-ly mer-ri-ly dance till the set - ting sun sinks to

p

We will mer-ri-ly mer-ri-ly dance till the set - ting sun sinks to

p

Detailed description: This system contains the next five measures of the musical piece. It features four vocal staves (Soprano, Alto, Tenor 1, and Tenor 2) and a piano accompaniment. All vocal parts have the same lyrics: 'We will mer-ri-ly mer-ri-ly dance till the set - ting sun sinks to'. The piano part continues with chords and a melodic line. The key signature remains A major. The dynamic marking *p* (piano) is used throughout. A fermata is placed over the final measure of the vocal parts.

mf The Sum - mer has

mf The Sum - mer has

mf The Sum - mer has

mf The Sum - mer has

mf

Ped.

fa - ded, fa-ded fast a - way And Au-tumn is ad - van - cing is ad - van -

fa - ded fast a - way And Au - tumn is ad - van -

fa - ded fast a - way And Au - tumn is ad - van -

fa - ded fast a - way And Au - tumn is ad - van -

Ped. Ped. Ped.

cing... Then we'll en-joy it while we may, en-joy it while we may... With

cing... Then we'll en - - joy it while we may... With

cing... Then we'll en - - joy it while we may... With

cing... Then we'll en - - joy it while we may... With

cing... Then we'll en - - joy it while we may... With

sing-ing mirth and danc-ing, mirth and danc-ing... With sing-ing

sing-ing mirth and danc-ing, mirth and danc-ing... With sing-ing

sing-ing mirth and danc-ing, mirth and danc-ing... With sing-ing

sing-ing mirth and danc-ing, mirth and danc-ing... With sing-ing

sing-ing mirth and danc-ing, mirth and danc-ing... With sing-ing

[illegible]

Feb.



Id.



First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the lyrics: "danc - ing, mirth and danc - - - ing." The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature is three sharps (F#, C#, G#).

danc - ing, mirth and danc - - - ing.

danc - ing, mirth and danc - - - ing.

danc - ing, mirth and danc - - - ing.

danc - ing, mirth and danc - - - ing.

pp

ped. * *ped.* * *ped.*

Second system of the musical score, featuring piano accompaniment. It consists of two staves (treble and bass clef). The right hand plays a melodic line with many beamed sixteenth notes, while the left hand provides a steady, rhythmic accompaniment. The key signature remains three sharps.

ped. * *ped.* * *ped.* * *ped.* *

Third system of the musical score, featuring piano accompaniment. It consists of two staves (treble and bass clef). The right hand has a melodic line with some grace notes, and the left hand continues the rhythmic accompaniment. The key signature remains three sharps.

dim: e ritard. *ppp*